

Fizički aspekt ~~of~~ digitalne arhive
mala se u staničnoj memoriji

Kada nešto uklonim iz fizičke
arhive što ostaje pohranjeno
u memoriji

Možemo li arhivirati dostizanje,
ateje, njihove posljedice.

ako de osim mase predati
kroz svoju arhivu.

"Čistila" sam flutu arhivu i ta
neće smetati, čistila sam arhivu
i ta smetati prostora. ^{način} ba smetati
odlusa

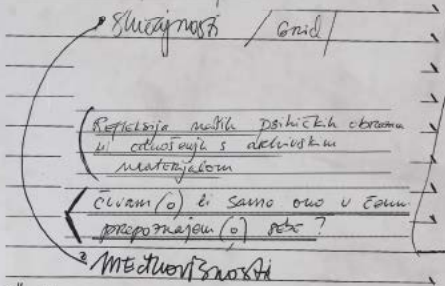
arhiviranje stajati

(1) #A KOGA OSTAJE

Arhivnost
the odvojene o bi uređivača
/ selekcija

POSLOVNIK: fenomen arhive

Sedimentarost informacija



- # slučajnost
- + dinamika
- + iracionalna
- dostupnost
- + struktura
- + repetitivna
- značajnost
- + konfiguracija
- + slojevi / slojevitost
- mitotix

- + asociativnost
- + varijabilnost
- + liderski
- + frakturalne (čvrste) arhive

arhivna arhiva / čvrsta arhiva / ostavljajući novu prostora

informativna arhiva

PERMUTACIJE arhive
implenzja vremena unutar arhive

Treba nam vremenski odmak.

Većine unutar arhive neminovno
prestaje biti linearno.
Većine unutar arhive totalitara.
Težnja iz statički vremenski period
podlugu se decantati istovremeno.

arhiva kao mjesto gdje se
vrijeme komprimira u jednom
trenu

vrijeme rekontakualitira

Arhiva je kao razbijeno staklo.
Možeš imati sve komadiće i
spojiti ih savršeno, ali cjelovitost
kroz nju ostati de razlomljena.

- fragmenti - lepićo
- + kompresija
- + reorganizacija



kontinuitet - nekad
kontinuitet - folder
(dis) kontinuitet - selekcija
kako pristupaš Arhivu objekta
a tako thumbnaila fotografije
u nepredvidivom folderu.

Sedimentarost / arhiva vijetn

Sistematizacija
(kao kao primodna
kova strazi)
prepoznavanje strukture
kavara

- FORUM arhive
- TIPO arhive
- ORGANI arhive
- BOGA arhive
- ANATOMIJA arhive

INFORMACIJA / informacija
MATERIJALNOST informacije

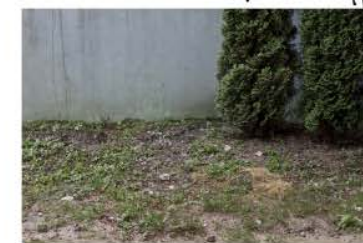
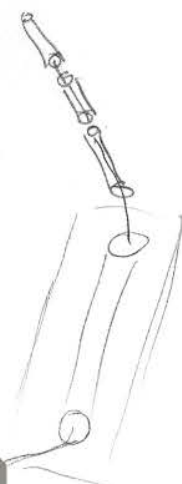
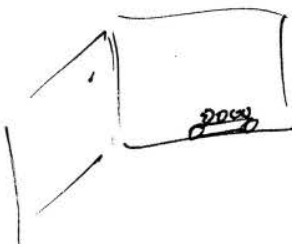
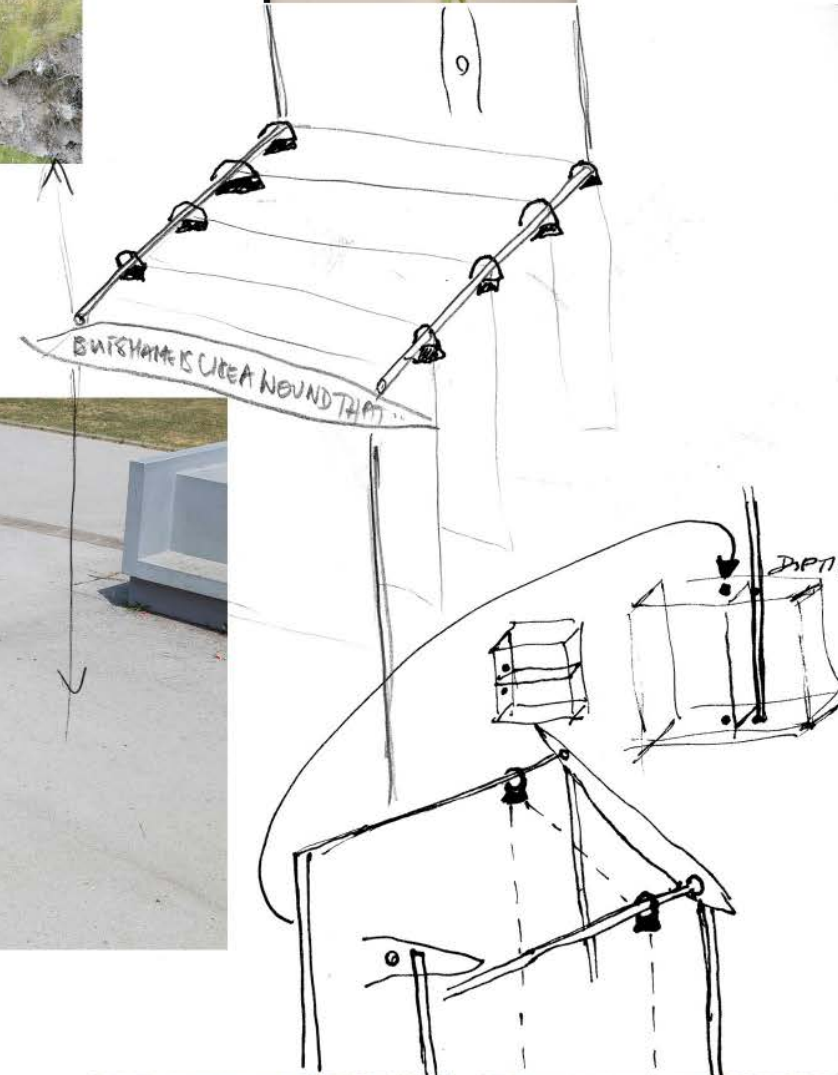
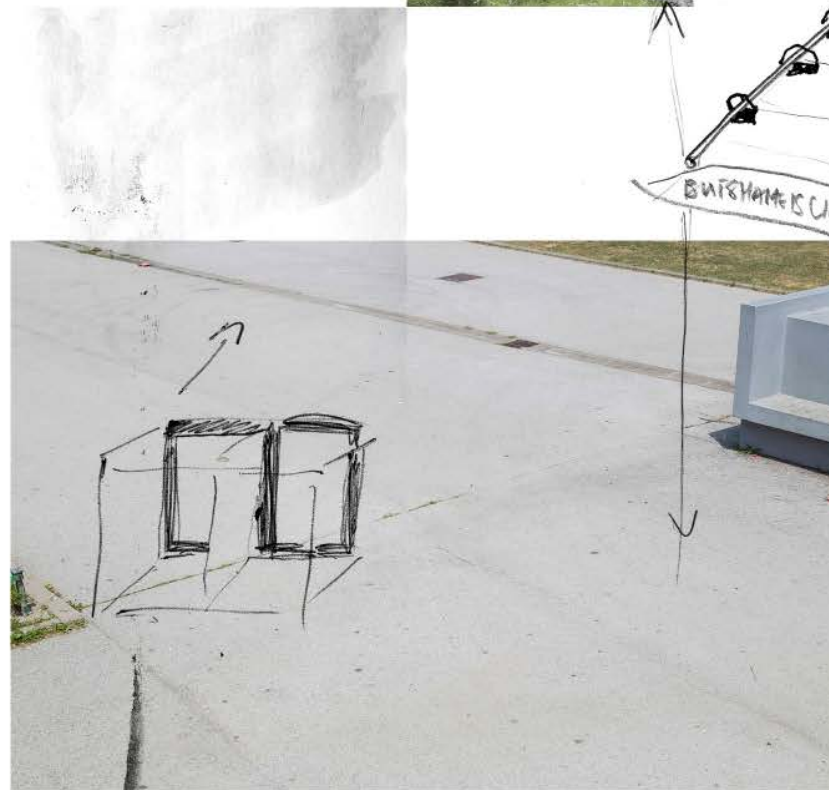
COUNTER - ARCHIVING OR ARCHIVING

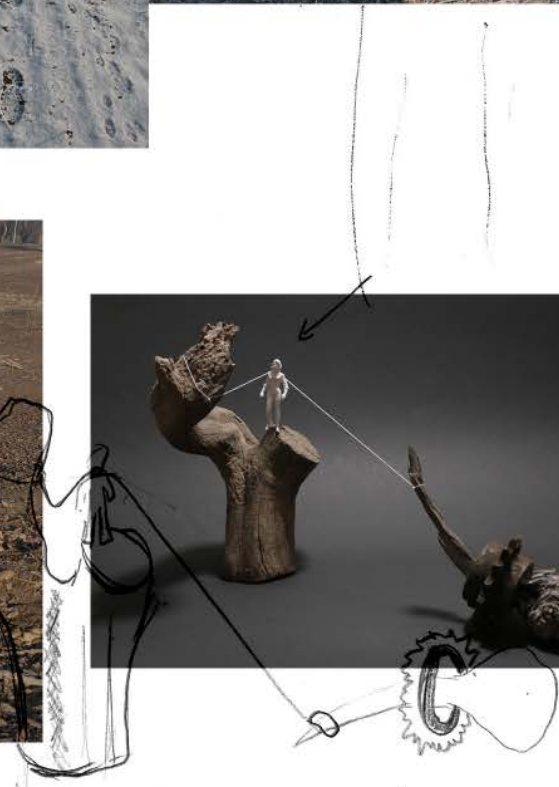
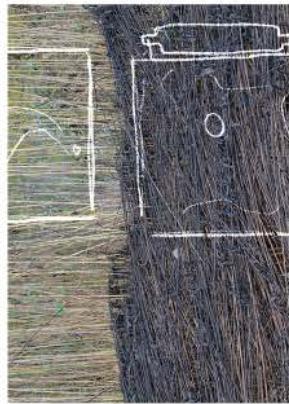
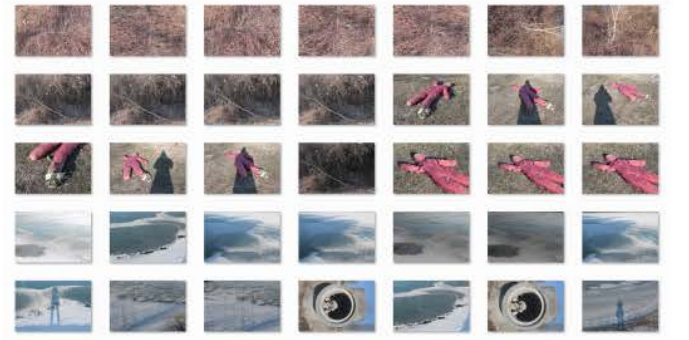
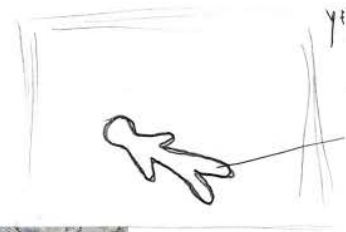
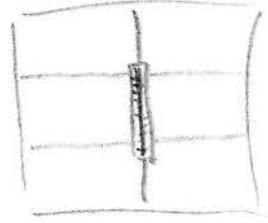
javni arhiv

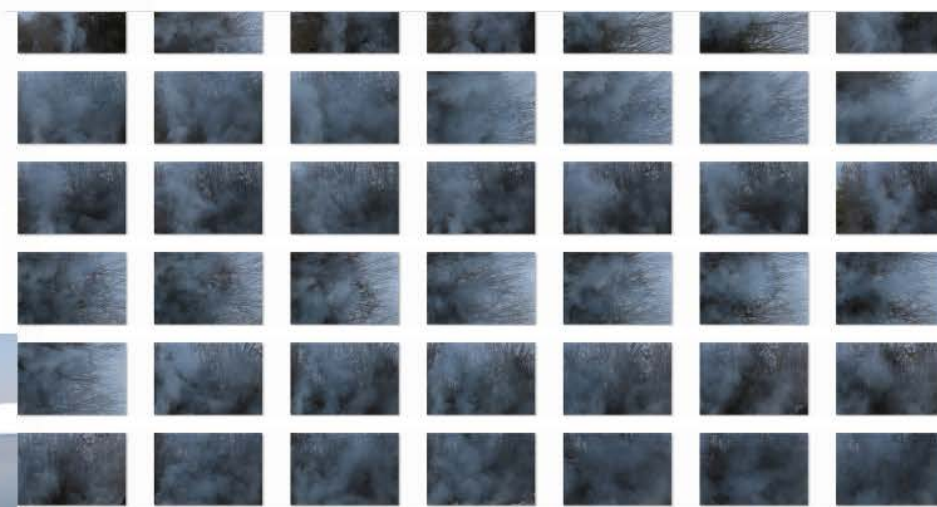
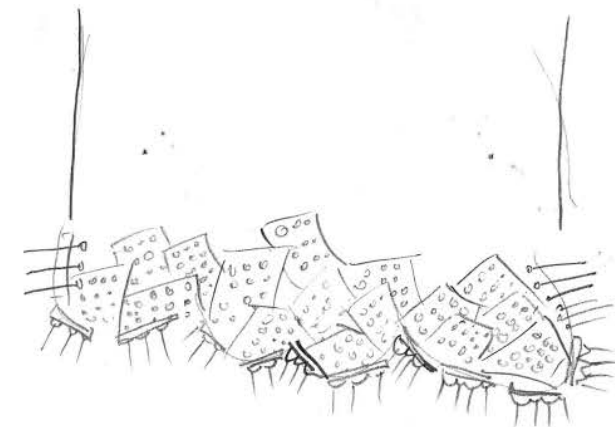
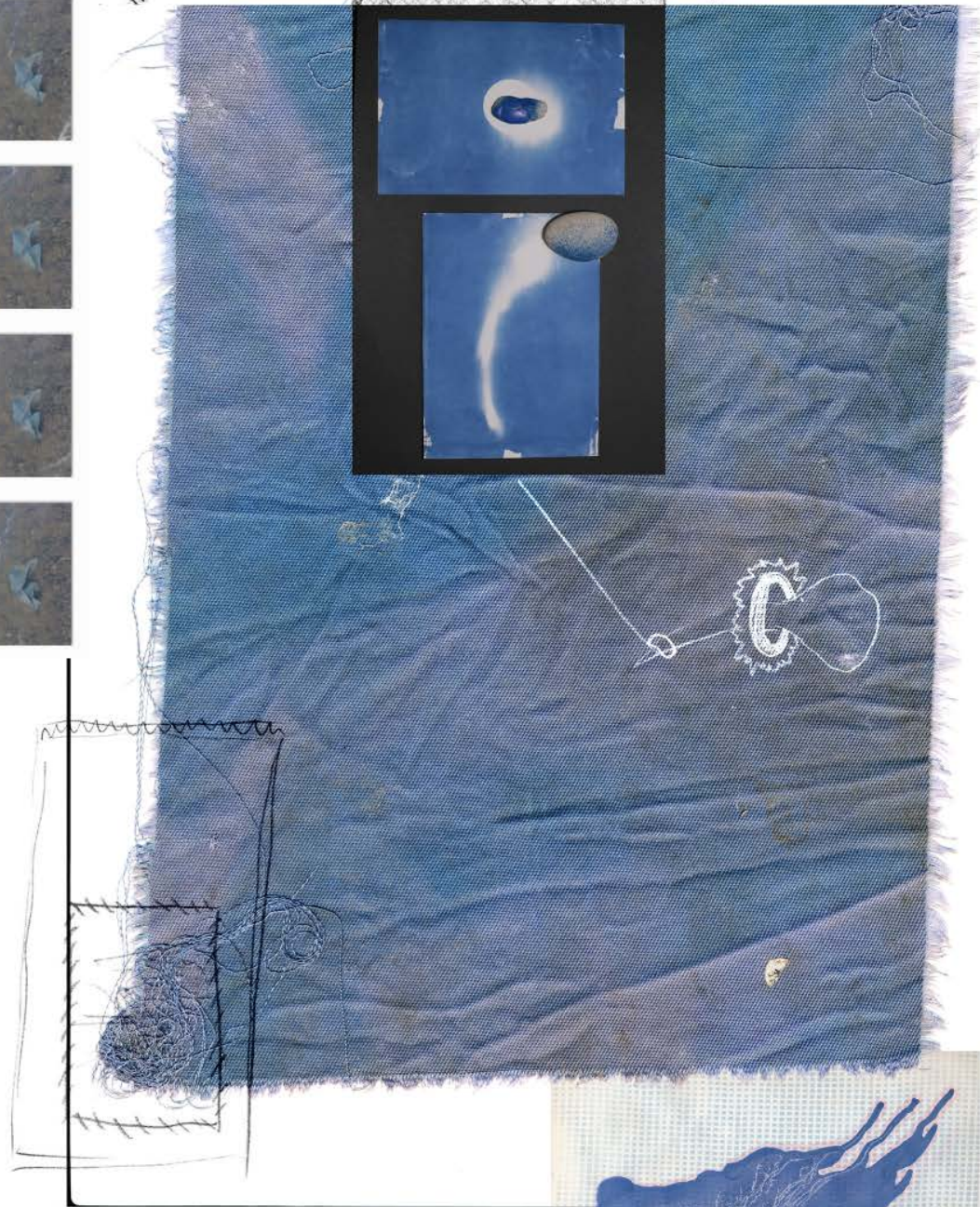
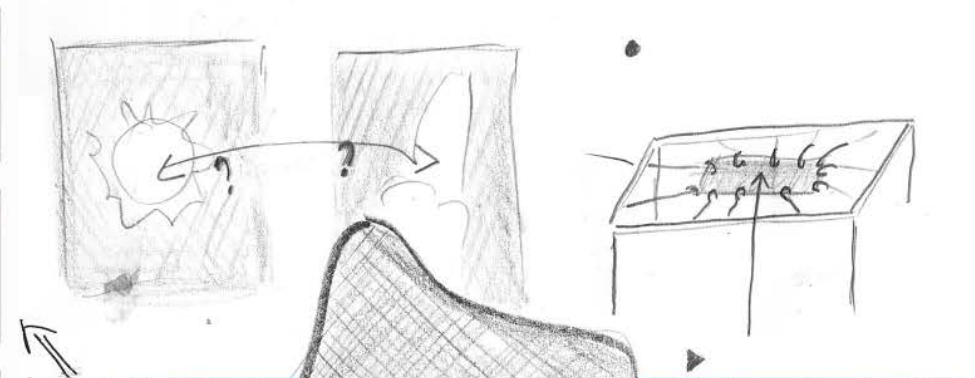
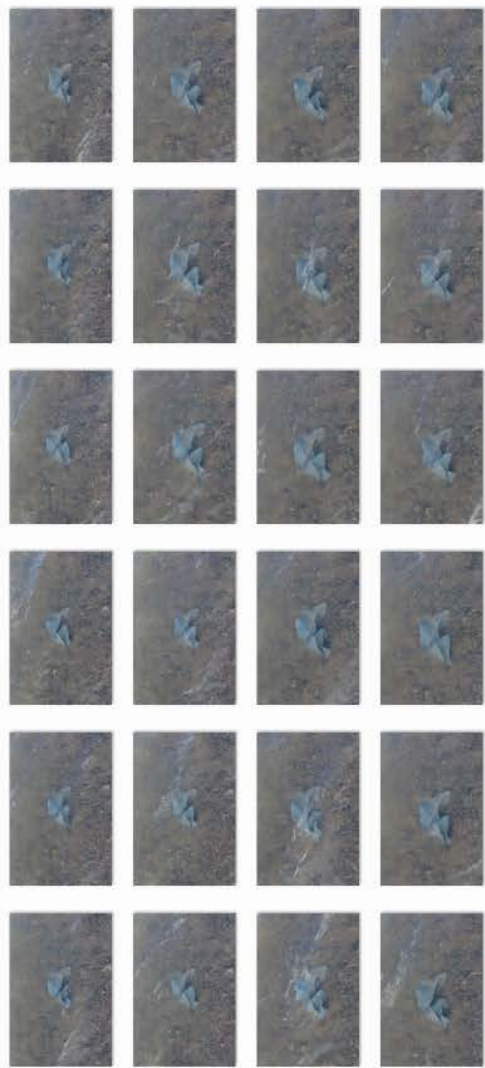
prostornost

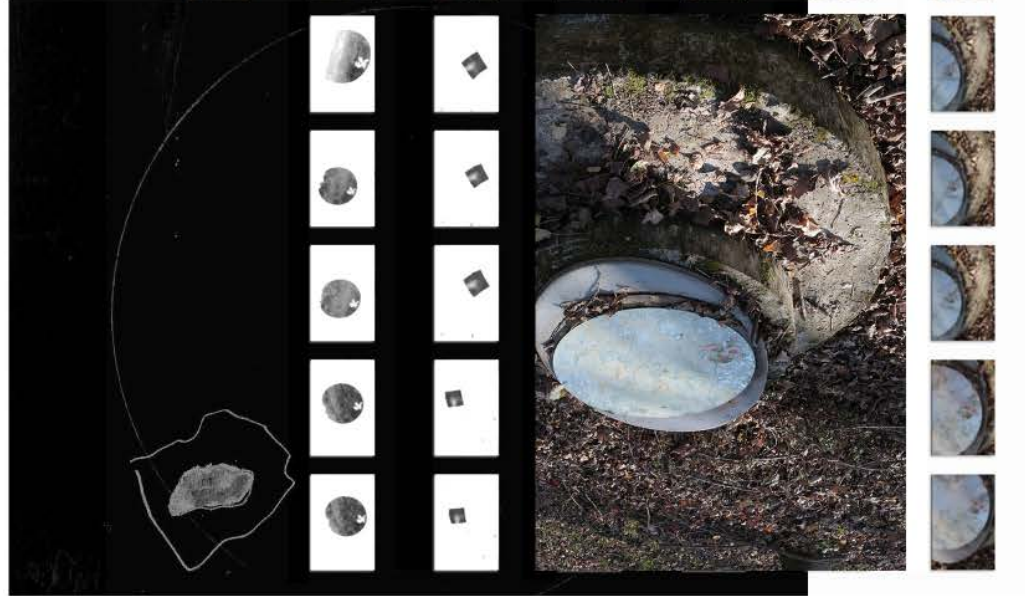
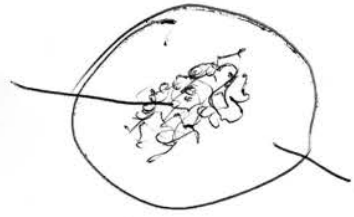
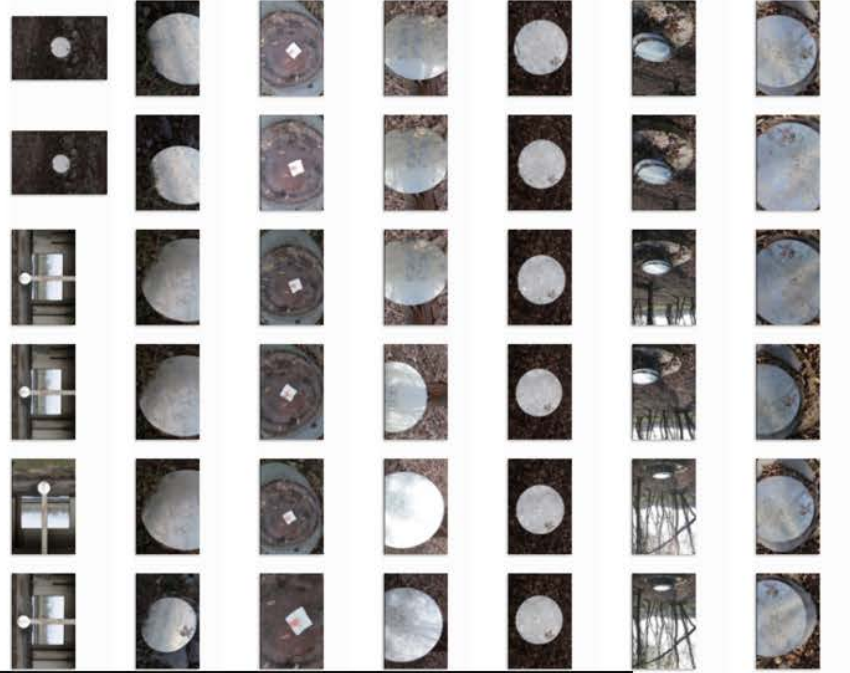
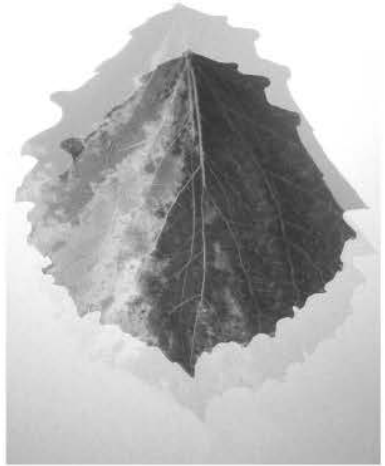
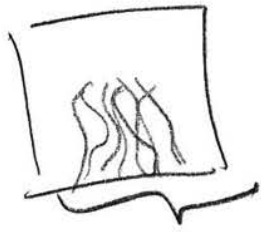
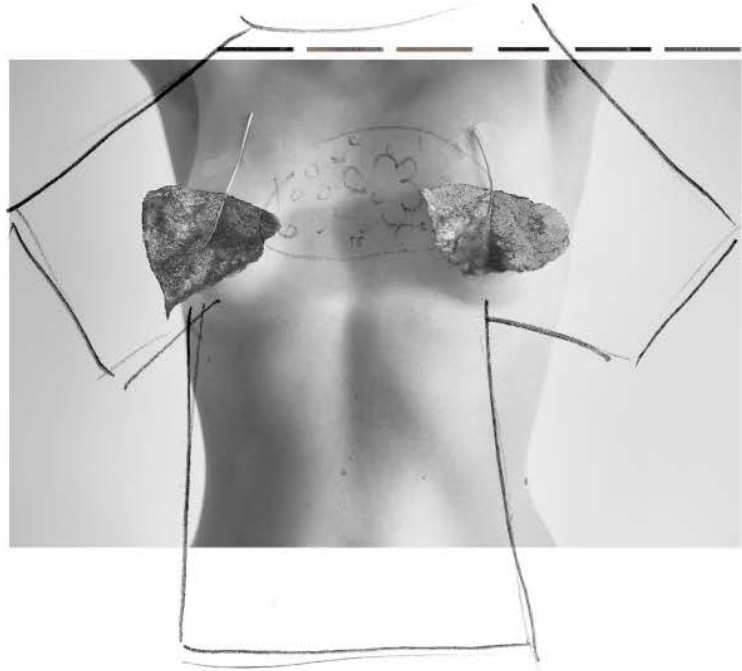
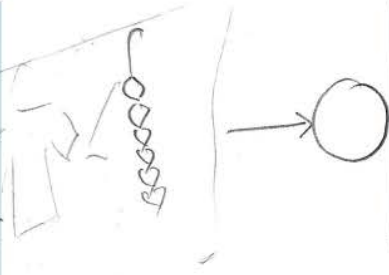
putanje
maže
karakterija arhiv
maže

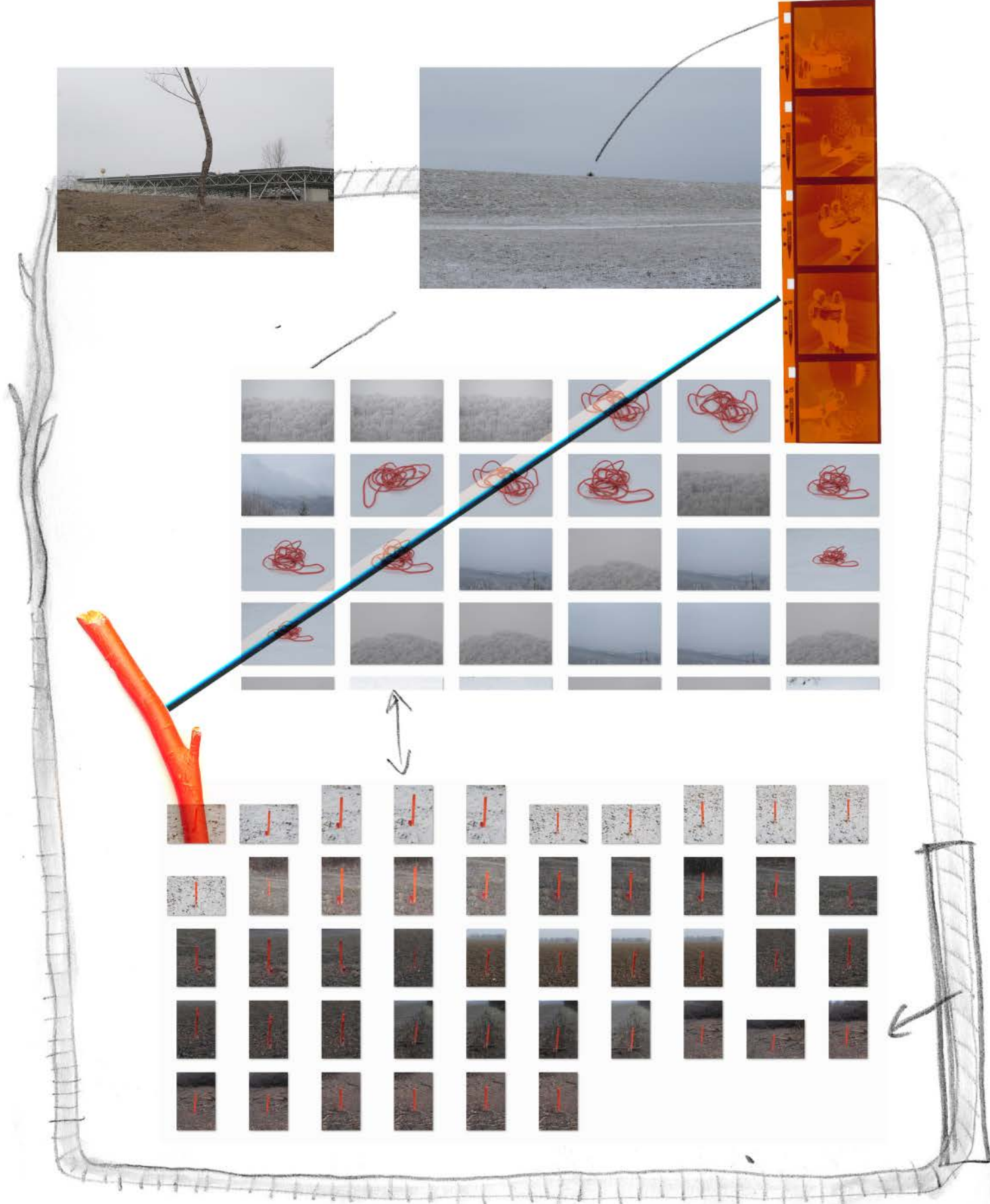
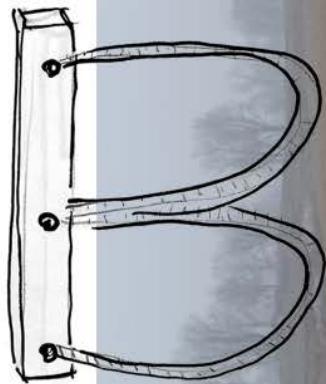
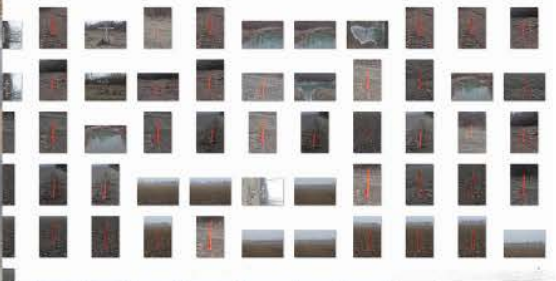
arhivna definicija to arhiva

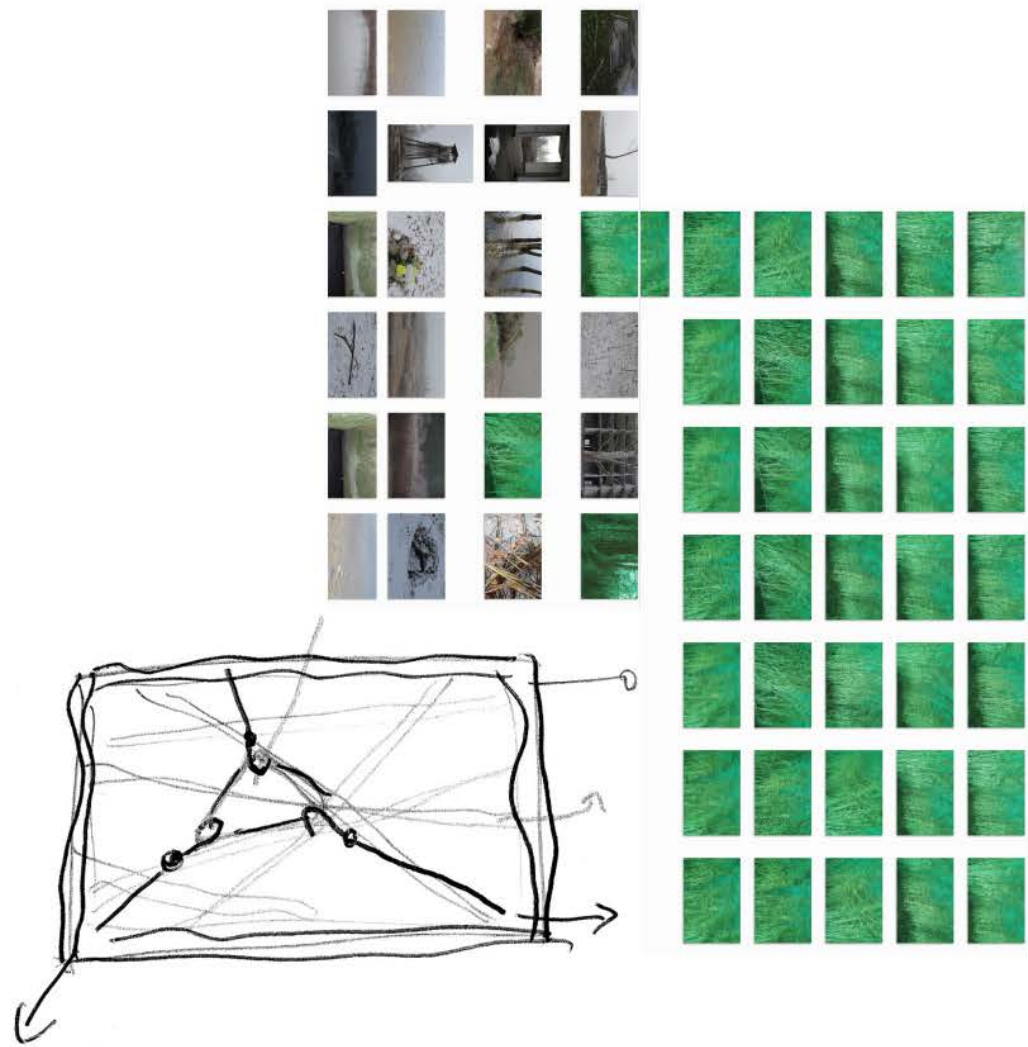


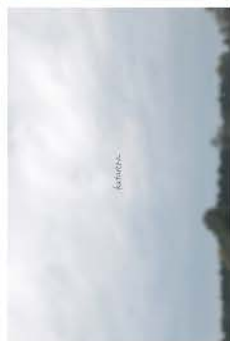
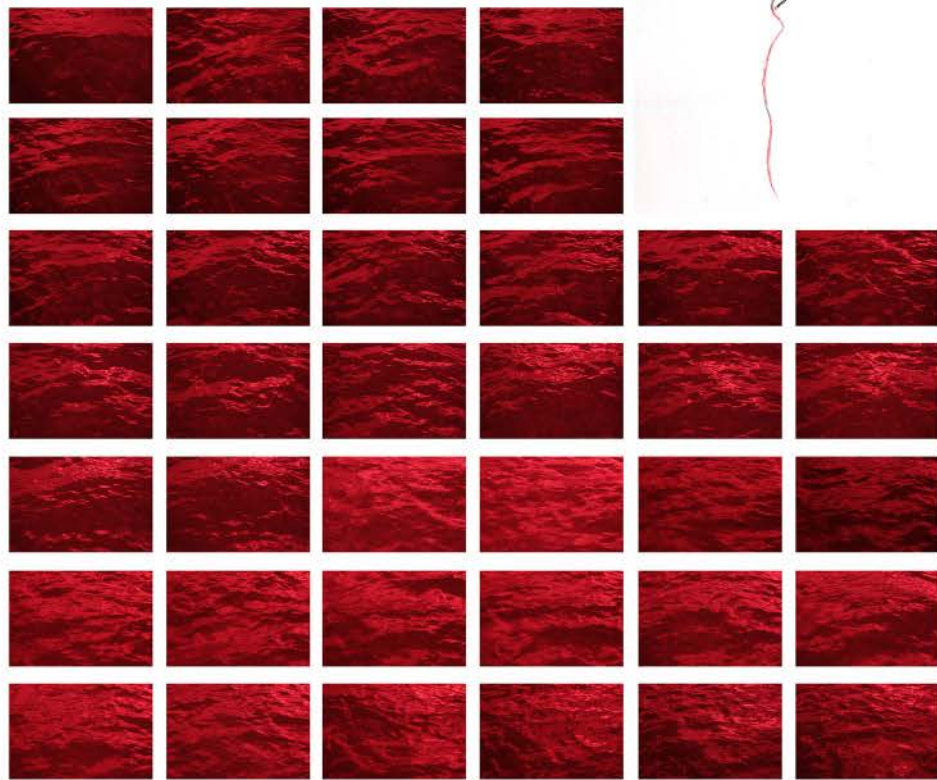
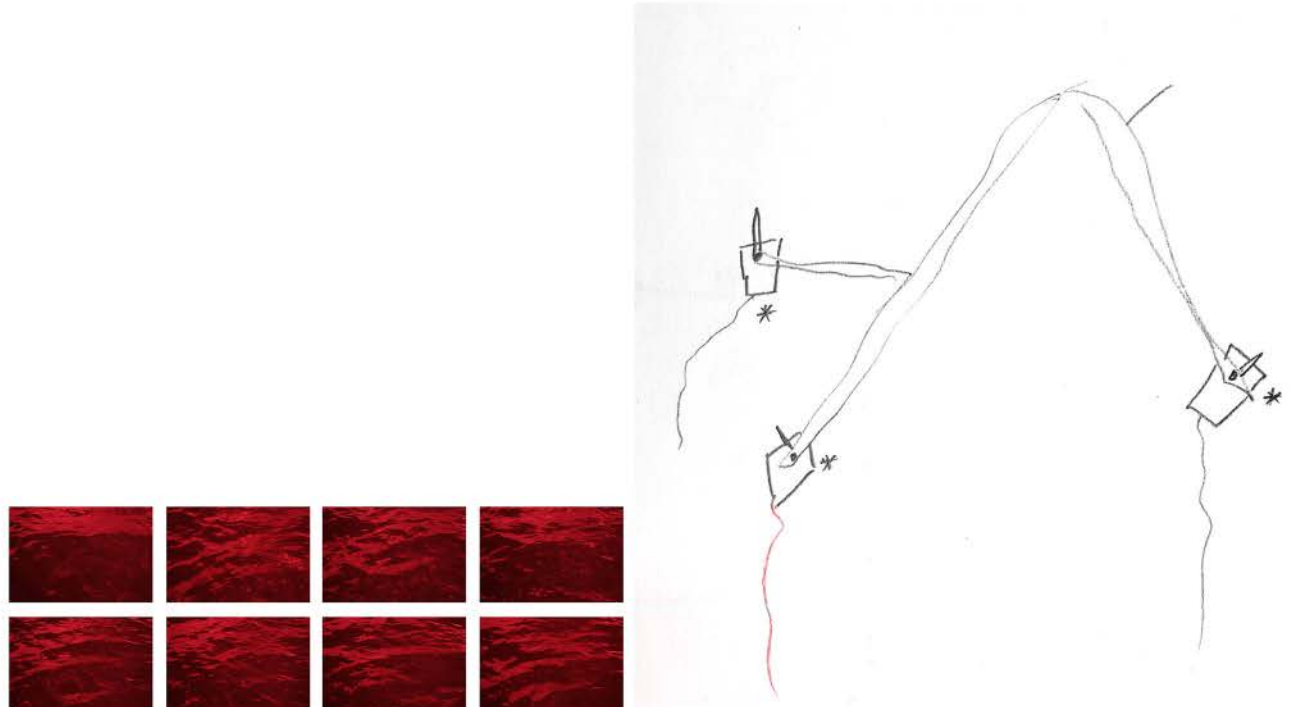












Field notes revisited oslanja se na izložbu i projekt **Field notes** koji je 2017. bio prezentiran u Galeriji Spot. Projekt je nastajao tijekom godine dana proučavanja i bilježenja preklapanja životnih, prirodnih i umjetničkih procesa. Bavim se fotografiranjem prirodnog okruženja i tragova ljudske prisutnosti u okolišu.

Fotografski zapisi nastali su 2016. i 2017. godine u okolici Zagreba na mjestima poput Medvednice, Samoborskog gorja, prirodnih i umjetnih jezera poput Orešja, Ontarija, Rakitja, Mrežnice, u lovištima oko Pesarovine i prirodnim rezervatima poput Crne Mlake, na obalama rijeke Save, u park-šumama Jelenovca, Grmoščice, Maksimira, Dotršćine te drugdje.

Praksa opetovanog fotografiranja nekolicine motiva iz prirodnog okoliša postaje vid procesualnog umjetničkog postupka, u kojem protok vremena i ritualno vraćanje određenim mjestima i motivima postaju važan čimbenik umjetničke poruke. Na taj način upisujem određeni intimni smisao u fotografirane prizore, pridajući im ili potencirajući njihovo metaforičko značenje. Rezultat takvog postupka je veliki broj fotografija — njih 5643, odnosno svojevrsna fotografska arhiva.

S odmakom od sedam godina vraćam se emocionalnom kontekstu u kojem su te fotografije nastajale. Stoga se riječ *revisited* (ponovno posjećivanje i ponovno promišljanje) iz naslova odnosi na „posjećivanje“ tih mjesta u arhivi, „šećući“ i „vozeći“ se folderima te pronalazeći „mjestu“ u memoriji. Također, ponovno „posjećujem“ arhivu fizičkih objekata, sakupljenih kroz to razdoblje, a koji su zaživjeli kao skulpturalne prostorne instalacije u projektima *Prema fantazmi* (ALU, 2018.) i *Raštivanjanje / Fantazme* (Pogon Jedinstvo, 2019. u suradnji s Teutom Gatolin).

Ovdje se, dakle, događa svojevrsna reteritorijalizacija emocionalne mape: mapirajući „obilaske“ arhive, stvaram svojevrsnu mrežu, mapu suodnosa materijala i tekstualnih te drugovrsnih bilješki. Dopuštajući da istovremeno na materijal reagiram intuitivno, ali i planski, razvijam metode i principe rekontekstualizacije tako da vizualno bilježim „koreografije pažnje“ koje nastaju prilikom kretanja kroz arhivu.

Field notes revisited draws on the **Field notes** exhibition and project, which was exhibited at the Spot Gallery in 2017. The project was created during a year of studying and recording the overlap of life, natural and artistic processes. I photograph the natural environment and traces of human presence in the environment.

Photographic records were made during 2016 and 2017 in the Zagreb region, in places such as the Medvednica and Samoborsko Gorje mountains, at natural and artificial lakes such as Orešje, Ontario, Rakitje, Mrežnica, in hunting grounds around Pesarovina and nature reserves such as Crna Mlaka, on the banks of the Sava river, in park-forests of Jelenovac, Grmoščica, Maksimir, Dotršćina, and elsewhere.

The practice of repeatedly photographing a few motifs from the natural environment becomes a form of procedural artistic process, in which the passage of time and the ritual of returning to certain places and motifs become an important factor in the artistic message. In this way, I inscribe a certain intimate meaning into the photographed scenes, assigning or enhancing their metaphorical significance. The result of such a process is a large number of photographs — 5,643 of them, which form a kind of a photographic archive.

After a seven-year break, I have returned to the emotional context in which these photos were created. Thus the word *revisited* (to visit again and to consider again) from the title refers to “visiting” those places in the archive, to “walking” and “driving” through folders and finding the “places” in memory. I am also “revisiting” the archive of physical objects, collected during that period, which have come to life as sculptural spatial installations in the projects *Prema fantazmi* [Towards Phantasm] (ALU, 2018) and *Raštivanjanje / Fantazme* [Disharmonizing / Phantasms] (Pogon Jedinstvo, 2019, in collaboration with Teuta Gatolin).

What is taking place here is, therefore, a kind of reterritorialization of the emotional map: by mapping the “tours” of the archive, I am creating a kind of a network, a map of the correlation between the material and the textual and other notes. Allowing myself to simultaneously react to the material intuitively, but also methodically, I am developing methods and principles of recontextualization by visually recording the “choreographies of attention” that arise when moving through the archive.

•
 IVA KORENČIĆ (1986.) multimedijalna je umjetnica. Studirala je suvremeni ples na SEAD-u u Salzburgu (Salzburg Experimental Academy of Dance) te snimanje na Akademiji dramske umjetnosti u Zagrebu. Završila je diplomski sveučilišni studij Akademije likovnih umjetnosti u Zagrebu, smjer Novi mediji. U umjetničkoj praksi istražuje teme identiteta i memorije, odnosno njihovu refleksiju u različitim materijalnim tragovima. U pristupu fokus stavlja na umjetnički proces, pretvorbene kapacitete medija i razvoj novih umjetničkih metodologija. Koristeći razne medije poput skulpture, crteža, teksta, fotografije, videa i prostorne instalacije istražuje pojam „koreografije pažnje“. Od 2009. godine djeluje kao autorica, redateljica, snimateljica i fotografkinja na nizu umjetničkih projekata. Izlagala je na skupnim i samostalnim izložbama u Muzeju suvremene umjetnosti u Zagrebu, Galeriji Prozori, galeriji Academia Moderna, Laubi, Galeriji ULUPUH, Muzeju za umjetnost i obrt, Pogonu Jedinstvo, Galeriji Nova, Galerija SC i drugdje. Također se bavi pedagoškim radom kao voditeljica plesnih, likovnih i multimedijjskih radionica.

<https://ivakorencic.wordpress.com/>

•
 IVA KORENČIĆ (1986) is a multimedia artist. She studied contemporary dance at SEAD in Salzburg (Salzburg Experimental Academy of Dance) as well as filming at the Academy of Dramatic Art in Zagreb. She completed her graduate university studies at the Academy of Fine Arts in Zagreb, with a major in New Media. In her artistic practice, she explores the themes of identity and memory, or rather their reflection in different material traces. Her approach focuses on the artistic process, the conversion capabilities of the media and the development of new artistic methodologies. Using various media such as sculpture, drawing, text, photography, video and spatial installation, she explores the concept of “choreography of attention”. Since 2009, she has been active as an author, director, videographer and photographer on a number of artistic projects. She has exhibited at group and solo exhibitions at the Museum of Contemporary Art in Zagreb, at galleries Prozori, Academia Moderna, Lauba, and ULUPUH, the Museum of Arts and Crafts, Pogon Jedinstvo, galleries Nova and SC, and elsewhere. She is also engaged in pedagogical work as a leader of dance, art and multimedia workshops.

<https://ivakorencic.wordpress.com/>

